

|Zheng Zhou| 鄭洲|

INTRODUCTION

Delineated contours, a subconscious blur of decipherable imagery and extraneous elements, a wistful expressive tide between the figurative and the abstract; Zheng Zhou (b. 1969, China) is a painter of instinct, conveying onto canvas observations from the world, as ad hoc as they may be. His strokes, furtive yet decisive, depict an urgency - to grasp, to depict, to capture that mesmeric multitude of the cosmos, the 'phenomena' we, or more precisely he, is a witness to. Referencing 'I Ching' ("The Book of Changes"), Zheng channels the astronomical, remarking the myriad of components that make up our universe, mimicking its duplicity through his subject range, hues and techniques.

A prolific painter, Zheng debuted by studying Printmaking at the Zhejiang Academy of Fine Arts, which led to a post at the Printmaking Department of the China Academy of Arts from 1994 to 1996. Zheng subsequently shifted his creative practice towards one of painting, pursuing a Masters in Oil Painting at the China Academy of Art from 1997 to 1999, following which he became a lecturer at the China Academy of Art Affiliated High School from 2000-2010. Throughout these years of tuition and pedagogy, Zheng painted, systematically, doggedly, before finally relocating to Beijing in 2013 to work as an artist. Over the course of several decades Zheng created canvas after canvas, depicting a range of phenomena, albeit away from the public eye - a private stream of observational consciousness.

Figures, crowds, animals, objects - elements of the quotidian are the protagonists of Zheng's vision, except none are depicted quite as is. Consider 'Walking Around the Cliff of Happy Journal' (2017); a group of figures clad in wintery gear are depicted in action, hand or leg raised, their dexterity emphasised by contouring their largely white bodies by citrine hues against a darker backdrop. In addition to the individuals' painterly overlap, cerulean lines connect them, as if each character were a star in Zheng's anthropomorphic constellation. In the distance, plum blocks seem to allude to an urban sprawl whilst in the foreground a shroud of black adds compositional depth whilst a window of light in the bottom left creates a hint of figurative voyeurism. The composition is a loose yet defined expression of an instant, a moment frozen in time.

Veering from the anthropomorphic, fauna equally plays a returning role in Zheng's paintings, each animal taking on a pseudo spiritual or existential stance. 'Bird' (2016) depicts a stand alone stork, the winged creature most associated with childbirth and delivery, whereas in 'Bird Whisperer' (2016) swallows hover over a man's clownish face appearing contrastingly free as his facade and torso sink into an indistinct unctuous fluid. 'Fusion' (2017) visualises a stag - a creature linked to strength and virility, on its hind legs - unexpectedly feeding from the cupped hands of an individual hovering outside a building window. 'The Moment of Ecstasy' (2016) envisions a more erotic exchange with a dog, often cited as man's best friend, sexually pleasuring an upright woman. The line between humanity and animalism is thus considered, shifted and moved, suggesting at once a complicity and form of role reversal.

The segments of life captured by Zheng vary in warmth and emotive standing, from the seemingly joyful Cartier-Bressonesque leap of a young girl in 'Rosy Splash' (2017) to the ominous see tenebrous vision of a devilish figure amidst a crackling fire of snakes in 'Song of Fear' (2017). Zheng equally jumps between technical approaches, from the abstract block colour outlines used in 'Baby' (2016) and 'Descend Baihua Hill in Rain' (2017) to the freeform painterly trickles in 'King of Beasts' (2017) and 'Structure of the Chair' (2016). Darting between imagery and mood, tonalities and method, Zheng creates breaks between space and vision, capturing at once the complete rapture and depth of this world, both physical and mental.

Deliberately varied, Zheng's body of work is marked by an unapologetic pluralism. Casting a sort of painterly net, Zheng captures and entangles the variance of existence as defined by the possibilities of what is and could be, but also how one perceives it. Indeed, each painting acts as an epistemological outlet, a canvased portal unto a segment of our cosmos.

介紹

鄭洲是溫州人，九十年代初就讀於浙江美術學院（即今天的中國美術學院）版畫系。畢業後鄭洲一直以繪畫創作，同時以教授美術為職業，直到四年前才搬到北京開始一門心思自己創作。

鄭洲以畫畫反映思維永不停息的流動，對外界信息的接收及反饋，對內心幻想和隱秘慾望的剖析，皆以繪畫為途徑為出口。鄭洲的繪畫基本屬於表現主義的範疇，技巧上看似漫不經心、隨心所欲，平面缺乏透視，顏色大膽線條狂亂，值得一提的是他在作品中突破時間空間的邏輯，不受制約的純主觀性的東西，像意識流文學中對靈感、直覺和潛意識的表達，連綿、多變、跳躍。例如在作品《天葬現場》(2017)，《謀殺案之死虎》(2017)中的多重視角；在作品《生命之源》(2016)，《達芬奇之疑》(2016)中如電影中“閃回”般的重疊圖像；在《二人行》(2017)中竟任性地加了一個局部的特寫，這種打亂時空，嘗試表達人物、事件多面性的手法經常出現在鄭洲的作品中。

在和鄭洲的交談中，發現他記得自己每一張畫創作的時間、過程和情境，他對繪畫本身沒有任何焦慮，似乎覺得繪畫遠遠沒有窮盡，即使在任何意想不到的材料都可以用來做藝術品的今天，畫布也不存在任何局限，對他來說畫佈如像星空一般無限遼闊。鄭洲畫畫可能就像常人頭腦裡面的聯翩浮想和綿綿思緒，意識流動永不停息，鄭洲只是快速地將其轉化成畫面。因此，鄭洲的作品中較少有意識地出現系列作品，但即便是這樣，仍然有一些反復出現的意象：

人群——他們總是表現為面目可疑的烏合之眾，起哄，圍觀，騷動，指指點點。

動物——尤其是大象，鹿，鳥這些有靈性的動物，但常常都處在一種瀕臨毀滅的危險境地，絕望無助。

叢林與河流——當人物或動物必須出現在一個場景中時，這個場景往往就是叢林與河流，這應該是無意識構建的一種意象。

筆刷覆蓋的白色塊面——可以想像在幾乎完成的畫布上，鄭洲意猶未盡，故意做一些破格之舉，不破不立。

懸象——星宿圖會出其不意在畫面中，鄭洲喜歡用“懸象著明”這齣自《易經》的四個字來描述他的繪畫創作：天象懸在星空中，無比光明，鄭洲覺得自己就是把各種“象”（現象）羅列在畫布上，明明白白，毋須解釋。

鄭洲1969年出生於浙江溫州，1990-1994年就讀於浙江美術學院版畫系，1994-1996在中國美術學院版畫系工作。1997-1999年就讀於中國美術學院油畫系研究生課程班，2000-2010年在中國美術學院附中工作。2013年至今，以自由藝術家身份生活於北京。

Spanish Grilled Fish
西班牙烤魚

Kiang Malingue, Hong Kong
馬凌畫廊，香港

17.05 - 29.06.2024

Kiang Malingue presents Zheng Zhou's fourth exhibition with the gallery “Spanish Grilled Fish”, showcasing more than ten paintings completed between 2019 and 2023.

Zheng has continued in recent years to base his painterly creations on free movements of brilliant colours, seeking visions and signs from the interplay of the paint and the canvas in a manner similar to ancient Chinese divination practices. When painting, Zheng is less concerned with representing fragments of reality or producing a predetermined scene, than with observing the free flow of paint on self-stretched canvases, before discerning in the splashes and drips human figures, animals, plants, atmospheres and stories. For Zheng, the proper act of painting is, instead of the actual mark-making process, the viewing experience in the studio, which might last up to six months. He constantly and repeatedly examines the paintings in different stages, adding new elements that can be either harmonious or unsettling, rendering richly textured, fabulous scenes.

Spanish Grilled Fish (2020) is exemplary of Zheng's painting practice, dividing the composition into colour patches that contrast and complement one another. Perspective is irrelevant here, since the artist casually distributes shady characters across hot and cold areas. For Zheng, the ultimate question in painting is life and death; the skulls and the figure carrying a fish express his mortal concerns, while the hexagram-like patterns found in the flowers, stones, raindrops and garments signify the artist's preoccupation with the dialectic of order and chaos in a complex image.

Also placing characters in the centre, *Sudden exposure of spring* (2023), *Sun searing like fire* (2023), and *Mountain trail* (2023) also demonstrate the shamanic nature of Zheng's artistic practice: the characters are in place “by accident,” and are not given greater significance than other atmospheric elements in the paintings. As fortuitous beings, the nameless, identity-less characters either organically become one with the environment—as rugged as the rocks, as florid as the flowers—or become hollowed silhouettes where the audience's viewing gaze may rest and linger. Instead of focusing on the creationist relationship between mark-making and figuration, Zheng is more concerned with using art as a medium: “Human's creativity is extremely limited; only chance is infinite.” He understands his long-term painting practice and non-silver photography as processes that mediate and actualise chance, unveiling the destiny that awaits the contemporary world.

Eagle with broken wings (2020) and *Wasteland Wolf* (2020) share a thematic, colour, compositional, and formal correspondence. In similarly dark environments, trees and rocks whirl and sprawl in formidable, unnatural ways, effectively dwarfing the majestic beasts. This kind of unbalanced composition is also visible in the pair of *Early spring sunshine* (2019) and *Scenery beyond the north of the desert 2* (2019). These two landscape paintings once again depict distinct scenes in the same slender format, celebrating vibrant undercurrents—springtime vitality.

馬凌畫廊呈現鄭洲於畫廊的第四次個展「西班牙烤魚」，展出鄭洲在2019年至2023年間創作的繪畫作品。

鄭洲在近年創作的繪畫作品持續以絢麗顏料在畫面上的自由塑形過程為基礎，通過近乎問卜的方式從顏料與空白畫布的互動關係中尋求形象與象徵：在創作時，鄭洲不以直接反映現實情景為目的，也不預先設定畫作主題，而是任由顏料在自行繃制的畫布上流淌，隨後在流動的痕跡與溝壑之間發現偶得的人物、動物、草木、時節與敘事。在他看來，繪畫姿態不在一筆筆的動作之中，而是在可長達半年的觀看動作之中。通過反復檢視處於不同階段的畫作，他為畫面添加或和諧或詭譎的元素，以肌理豐富的筆觸營造夢幻般的畫面。

大尺幅作品《西班牙烤魚》(2020) 是鄭洲近年繪畫實踐的範例，以彼此交融又互相排斥的色域分隔了畫面。作品罔顧透視法對繪畫平面施加的刻板規訓，在熱烈或清冷的多個區域中肆意置入影影綽綽的人物。對於鄭洲來說，生死關係是繪畫藝術旨在探索的終極問題；《西班牙烤魚》中的骷髏頭形象和懷中抱魚的人物以克制的方式展現了他對生死流轉的執著關注，花卉、石板、水滴、衣物等具象元素中則暗含占卜卦象一般的數學序列，在繁雜斑駁的構圖中指示了秩序與混亂的辯證關係。

同樣以人物形象為中心的《春光乍現》(2023)、《驕陽似火》(2023) 及《山路》(2023) 等作品也體現了獨特於鄭洲藝術體系的巫術、薩滿式湧現過程：其中的人物似乎只不過是「偶然」出現的，他們的重要性並不比畫面中的其他環境因素要高，而僅是應運而生的角色。這些無名、無身份的角色或是有機地成為背景的一部分——如山石一般嶙峋，如繁花一般錦簇——或是成為繪畫的凹陷之處，為斑斕的畫面提供了讓目光稍息並駐留的場所。相較於自身創作與人物景象的因果關係，鄭洲更關注藝術作為媒介的意義：「人的創造力是極其有限的；只有偶然才是無限的。」他視其長期進行的繪畫實踐及非銀鹽攝影實踐為傳導並具象化偶然性的契機，用以揭示命運在當代世界鋪陳的藍圖。

《折翅之鷹》(2020) 及《荒原狼》(2020) 在構圖、尺幅、主題及色彩層面均與彼此呼應。在昏暗的環境中，樹木或山石肆意地展現非自然的怪奇形態，幾乎佔據整個畫面，並讓其中的猛禽走獸陡增或掙扎或安寧的態勢。此種不平衡、凶險的構圖也在《初春曙光》(2019) 及《漠北風光之二》(2019) 中有所體現；這兩件尺幅規格互相對應的風景繪畫在恬淡的表面下湧動暗流，以層次豐富的白色色域襯托枝丫和綠意。





Installation view
展覽現場



Spanish Grilled Fish
《西班牙烤鱼》
2020

Acrylic and oil on canvas
布面丙烯及油彩

Work 作品尺寸: 174 x 154 cm
Framed 装裱尺寸: 177.5 x 157.7 cm





Sudden exposure of spring
《春光乍現》
2023

Acrylic and oil on canvas
布面丙烯及油彩

Work 作品尺寸: 68 x 68 cm

Framed 裝裱尺寸: 72.3 x 72.3 cm



The Barrel Effect
《木桶效應》
2020
Acrylic and oil on canvas
布面丙烯及油彩
Work 作品尺寸: 48 x 48 cm
Framed 裝裱尺寸: 51.5 x 51.5 cm





Reef
《礁石》
2023

Acrylic and oil on canvas
布面丙烯及油彩
Work 作品尺寸: 60 x 48 cm
Framed 装裱尺寸: 63.5 x 52 cm





Mountain trail

《山路》

2023

Acrylic and oil on canvas

布面丙烯及油彩

Work 作品尺寸: 48 x 60 cm

Framed 装裱尺寸: 51.8 x 64 cm



Eagle With Broken Wings
《折翅之鷹》
2020
Acrylic and oil on canvas
布面丙烯及油彩
Work 作品尺寸: 110 x 48 cm
Framed 裝裱尺寸: 113.5 x 51.5 cm





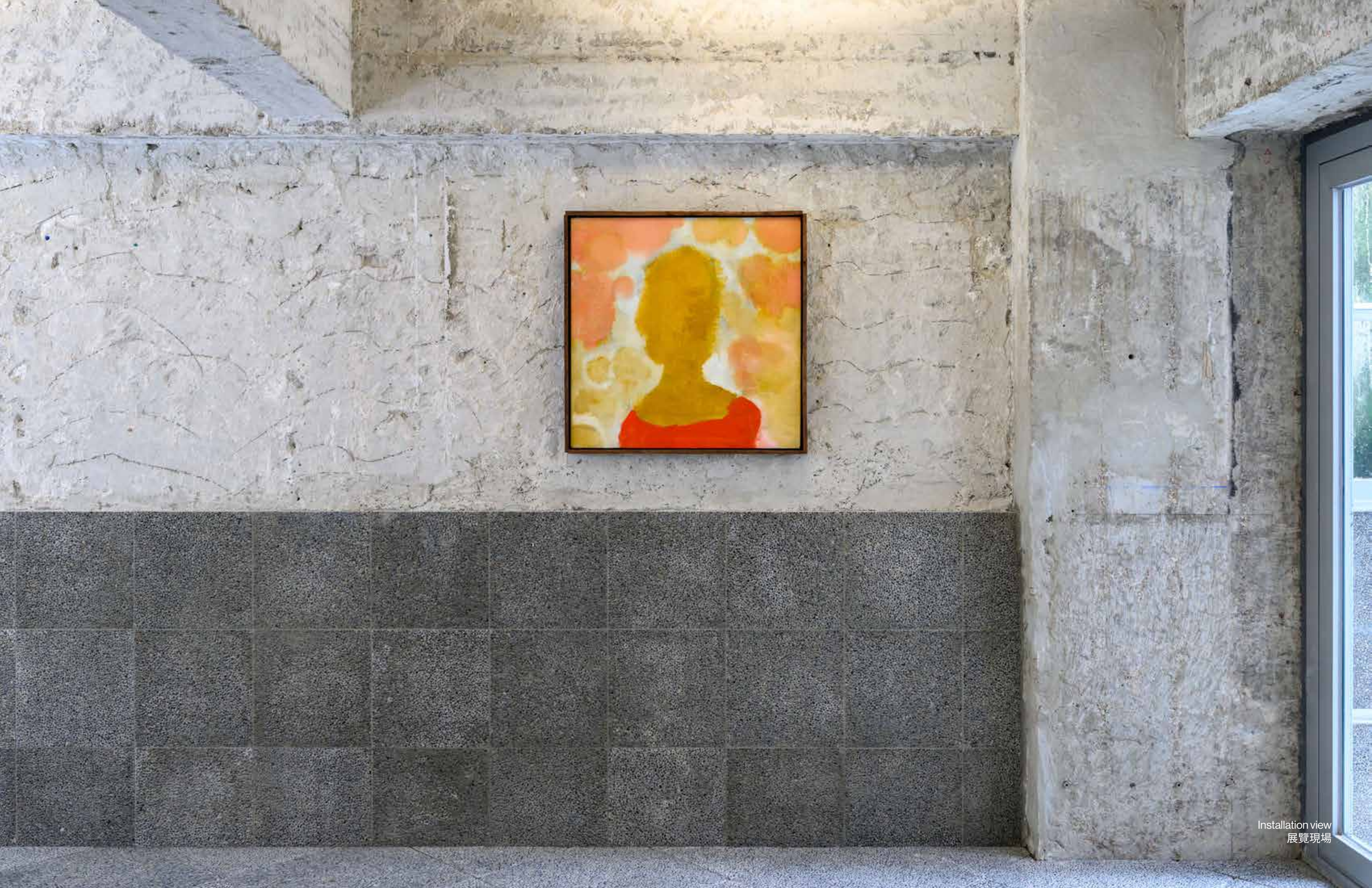
Wasteland Wolf
《荒原狼》
2020

Acrylic and oil on canvas
布面丙烯及油彩
Work 作品尺寸: 48 x 110 cm
Framed 装裱尺寸: 51.5 x 113.5 cm



Afternoon
《午後》
2023

Acrylic and oil on canvas
布面丙烯及油彩
Work 作品尺寸: 60 x 48 cm
Framed 装裱尺寸: 63.7 x 52 cm

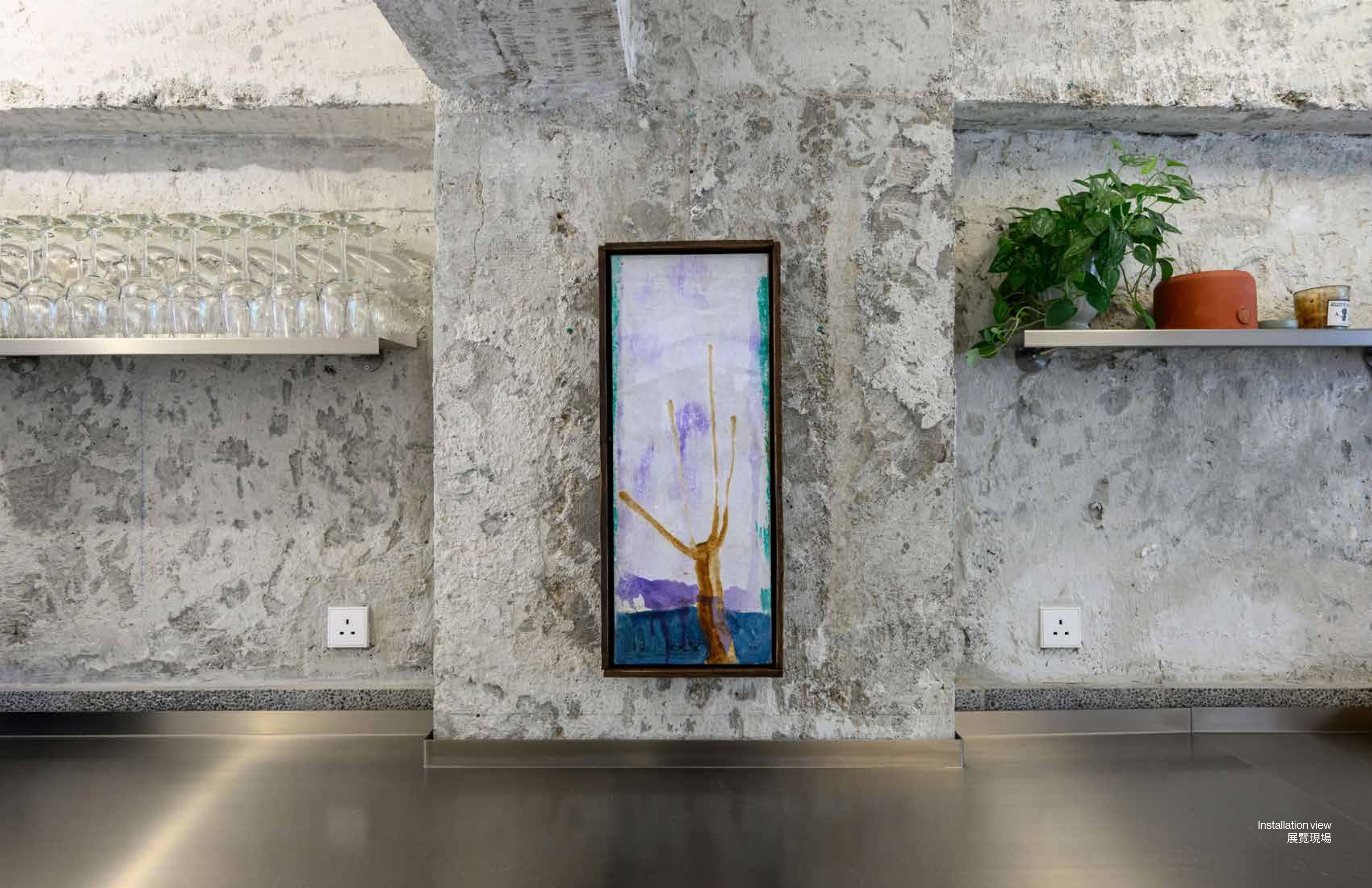


Installation view
展覽現場



Sun searing like fire
《驕陽似火》
2023

Acrylic and oil on canvas
布面丙烯及油彩
Work 作品尺寸: 68 x 68 cm
Framed 裝裱尺寸: 71.5 x 71.7 cm



Installation view
展覽現場



Early spring sunshine
《初春陽光》
2019

Acrylic and oil on canvas
布面丙烯及油彩
Work 作品尺寸: 68 x 26 cm
Framed 裝裱尺寸: 72 x 30 cm



Installation view
展覽現場



Scenery beyond the north of the desert 2
《漠北風光之二》
2019

Acrylic and oil on canvas
布面丙烯及油彩
Work 作品尺寸: 26 x 68 cm
Framed 裝裱尺寸: 30 x 72 cm

Belly
肚子

Edouard Malingue Gallery, Shanghai
馬凌畫廊，上海

11.03 - 09.04.2020

The way we see things is quite awkward, almost like peeping. Our glances cannot attract any attention from the subjects. As we look from the perspective of the shadow, they seem grand, indifferent, and coated with a layer of holy light. We become some useless attachments to them.

As shadows, our perception of light is precisely the opposite — a moonlit sky is creamy white, whereas the moon reflection on a lotus pond is solid blue-gray.

Everything is reversed. The mentions of beauty, snow, moonlight, and jade are contrary to the usual poetic depictions. They now appear filthy, scarred, like the marks of sin.

The body remains unchanged, but the way we observe them is very much like clinging infants watching their mothers without a proper distance. In this way, mothers look as incomplete as Goddesses from the Early Classical Period, and as full, plump as women in modern paintings (*Les Grandes Baigneuses* by Cezanne, for instance). Since only parts of the body — belly and breasts — are focused by infants, in our eyes, the naked are relaxed and contented, while the well-dressed are constrained and creepy.

The painter keeps making new moves and then giving them up. Every move, every brushstroke, is abandoned halfway. He doesn't want the image to be entirely the result of his actions, but rather the combination of his subjectivity and other forces beyond. Is he learning the perspective of the attached or seeking to return to the immature sensory world?

我們看得很彆扭，但並非在窺視，只是我們目光的存在，絲毫不能引起對象的重視。我們從影子的角度望去，看到的對象宏大、冷漠，沿著她們的輪廓，包裹著一層神光。我們是我們觀看對象的附庸物。

作為影子，我們對光的感受是顛倒的。月夜的天空奶白，夜色中的荷塘則是堅實的灰藍。

所有事情都是顛倒的。「美麗」、「雪」、「月色」、「玉」等詩人們流傳下來的字詞，在這裡，它們被表現為臟、傷痕、罪惡的痕跡。

身體還是身體，如今我們的目光好比是還未長出獨立行動能力的嬰兒，是一種觀看著總在咫尺之內的媽媽的目光。媽媽們，她們像古典女神一樣殘缺，她們又像現代婦女一般豐盈（塞尚的《大浴女》）。嬰兒們只認識部份的身體——肚子和乳房——被強調出來。在我們眼中，裸體者悠然自得，衣冠楚楚者猥瑣局促。

畫家不斷在開始動作，又放棄他的動作。每一個動作，每一筆，都被半途而廢。他不希望畫面完全是他的動作的結果，而應該是：主觀動作和他者力量的共同結果。他是否在學習那附庸物的觀點？或者試著回到那個尚未成熟的感官世界中？



郑州
Zhengzhou
胖子
Bolly
03.12 - 04.18

Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場

Beautiful ski resort
美麗的滑雪場
2019

Acrylic and oil on canvas
布面丙烯與油彩
210 x 210 cm



Installation view
展覽現場



Installation view
展覽現場





Hanging the bead curtain on the jade hook at a luminescent moon night
月冷珠簾掛玉鉤
2019

Acrylic and oil on canvas
布面丙烯與油彩
210 x 210 cm

Installation view
展覽現場



Installation view
展覽現場

Installation view
展覽現場



Meet by chance
萍水相逢
2019

Acrylic and oil on canvas
布面丙烯與油彩
132 x 154 cm



Always Together
形影不離
2017

Acrylic and oil on canvas
布面丙烯與油彩
154 x 154 cm

Observe oneself
觀自身
2019

Oil on canvas
布面油彩
40 x 30 cm





White breasts
白乳房
2018

Oil on canvas
布面油彩
40 x 40 cm

Blue harmony
藍色和諧
2018

Oil on canvas
布面油彩
50 x 40 cm





A torso
一段軀幹
2019

Acrylic and oil on canvas
布面丙烯與油彩
40 x 40 cm

Moonlight over the pond
池塘月色
2019

Acrylic and oil on canvas
布面丙烯與油彩
348 x 348 cm





Woman in the bathtub 20
浴缸女子 20
2013

Cyanotype, gum arabic, watercolor
藍曬調色, 阿拉伯樹膠, 水彩
69 x 70 cm

Woman in the bathtub 9
浴缸女子 9
2012

Cyanotype, gum arabic, watercolor
藍曬調色, 阿拉伯樹膠, 水彩
80 x 82 cm





Humble bathroom 1
簡陋浴室 1
2013

Cyanotype, gum arabic, watercolor
藍曬調色, 阿拉伯樹膠, 水彩
69 x 70 cm

Humble bathroom 8
簡陋浴室 8
2013

Cyanotype, gum arabic, watercolor
藍曬調色, 阿拉伯樹膠, 水彩
69 x 70 cm



The summer will pass

酷夏將過

CHAO Art Center, Beijing, China

CHAO藝術中心 北京, 中國

30 - 31.08.2018

Edouard Malingue Gallery (Hong Kong, Shanghai) presented “The summer will pass”, Zheng Zhou’s two-day solo project at CHAO Art Center, featuring the artist’s latest creations in 2018. This exhibition is concurrent with the gallery’s debut in the art scene of Beijing — its participation in the upcoming Beijing Contemporary with selected works by some of its represented artists.

Born in Wenzhou, Zhejiang Province, Zheng Zhou studied Printmaking at Zhejiang Academy of Fine Arts (now China Academy of Art). After graduation, Zheng became an art teacher while continuing his own practices. He moved from Hangzhou to Beijing five years ago and founded his own studio, concentrating solely on painting.

Through his work on canvas, Zheng records the everlasting flow of thoughts, examines his own reception and feedback on the outside information, and analyzes his hidden fantasies and desires — painting is the outlet for all the secret mental activities. With a brush in hand, Zheng is inclined to avoid conventional compositions and search for something transcendental, turning his back on the burden of traditional morality, aesthetic norms, and rational thinking. Paradoxically, the artist establishes a new order in the process.

In terms of style, Zheng Zhou’s work is close to expressionism that promotes the impression of spontaneity and excludes perspective, dominated by bold colors and frantic lines and unlimited by the logic of any time or space, transcending the boundary of subjectivity and objectivity. To some extent, we can compare his work to the continuous, fickle and jumping expressions of inspiration, intuition or subconsciousness in the stream of consciousness. To Zheng Zhou, painting is just like the lingering thoughts and daydreams in one’s mind. Since the flow of consciousness never stops, all he needs to do is to transform it quickly on canvas. Zheng Zhou likes to call this kind of wholeheartedly unconscious behavior “God’s will.”

Most of the works featured in this exhibition are made in 2018. Since having his own studio, Zheng gets more comfortable with increasing the scale of his works. Three large diptychs are showcased in this exhibition at CHAO Art Center. We hope that this project opens a window into Zheng Zhou’s world of paintings formed by his years of dedication and persistence.

馬凌畫廊藝術家鄭州於2018年在北京CHAO藝術中心呈獻為期兩天的個人項目“酷暑將過”，此項目展出鄭洲同年繪畫新作。

鄭洲是浙江溫州人，1990年代初就讀於浙江美術學院（即今天的中國美術學院）版畫系，畢業後鄭洲一直以教授美術為職業，同時堅持繪畫創作，五年前從杭州搬到北京，成立工作室，自此開始一門心思畫畫。

憑藉繪畫，鄭洲記錄思維永不停息的流動，推敲自己對外界信息的接收及反饋，剖析內心幻想和隱秘慾望，一切幽秘的思維活動，皆以繪畫為途徑為出口。鄭洲畫畫會盡量避開常規構圖，尋找經驗之外的東西，摒棄了傳統道德、審美規範、以及理性思維的困擾，卻又從中建立一種新的秩序。

就風格而言，鄭洲的繪畫基本屬於表現主義的範疇，崇尚漫不經心、隨心所欲的感覺，排除透視，顏色大膽，線條狂亂，不受困於任何時間空間的邏輯，超越主觀和客觀的邊界，在一定程度上，可比意識流文學中對靈感、直覺和潛意識的表達，連綿、多變、跳躍。鄭洲畫畫可能就像常人頭腦裡面的聯翩浮想和綿綿思緒，意識流動永不停息，鄭洲只是快速地將其轉化成畫面。這種來自純粹心靈的無意識行為，鄭洲喜歡稱之為“天意”。

本次展出的作品大多是2018年的新作，自從有了真正的工作室，鄭洲可以施展手腳，增大畫作的尺幅，這次CHAO藝術中心的展覽將展出3件大尺寸的雙聯畫。我們希望以這次展覽打開一個入口，以走進鄭洲長年持續不倦、專心致志地以繪畫構成的世界。



Night of the Full Moon
月圓之夜
2017

Acrylic and oil on canvas
布上丙烯與油彩
256 x 368 cm each 每幅, diptych 兩幅聯



Puzzle of Life
生之惑
2018

Acrylic and oil on canvas
布上丙烯與油彩
256 x 368 cm each 每幅, diptych 兩幅聯



Only Dream Can Eliminate Gravity
唯夢能擺脫地心引力
2018

Oil on canvas
布上油彩
256 x 368 cm



Installation view
展覽現場



Installation view
展覽現場



2014

Edouard Malingue Gallery, Hong Kong
馬凌畫廊，香港

24.05.2018 - 12.07.2018

2014 was a special year for the artist Zheng Zhou. That year, he attempted all kinds of “destruction” in his paintings—discarding the rules of perspective and messing around with space. He did not seek the accuracy of plasticity; he was determined to break down the various principles imbibed in an art academy education. Before this, Zheng Zhou’s work had appeared ordered and limpid. Just as the artist Xue Feng said, “From secondary school to his undergraduate degree, eight years of technical training made Zheng Zhou into a technician. After many years of struggle, he morphed into a solitary artist.”

Zheng Zhou is from Wenzhou. In the early 1990s, he studied printmaking at the Zhejiang Academy of Fine Arts (now called the China Academy of Art). After graduation, Zheng Zhou had always maintained his position as an art instructor all the while persisting in making paintings. Only in 2013 did he move to Beijing, to begin focusing on his own creative practice. One can imagine how in 2014 enormously proud an act it was when Zheng Zhou put himself in the position to set everything else aside in order to focus and concentrate on realising his artistic ideals. Zheng Zhou has defined the year 2014 as a point of departure, a nascent opportunity. He attempted to undertake all sorts of experimentation in the language of painting. As he describes it, this was an especially exciting and gratifying thing, drifting between the abstract and the representational, in search of a middle path, in search of order in a disorderly space.

The works of 2014 can be seen as a response to surrealism, an attempt at automatic painting. This influenced Zheng Zhou’s later works. For instance, with the works exhibited in the 2017 exhibition ‘Celestial Phenomena’ at Edouard Malingue Gallery Shanghai (most of the works shown were painted in 2017), the thing that Zheng Zhou called “the will of heaven” (tianyì) was actually an Eastern elucidation of automatic painting, of an unconscious act coming purely from the soul which spurns traditional morality, aesthetics norms, as well as the perplexity of rational thought, thereby establishing a new order.

Edouard Malingue Gallery’s Hong Kong space presented a series of works created by Zheng Zhou in 2014. The dimensions of all works are 110 x 110 cm. The artist believes that creating square compositions differs from traditional “landscape compositions” (hung horizontally) or “portrait compositions” (hung vertically) and makes greater demands of the artist’s ability to deal with the picture plane. Aside from that, Zheng Zhou has never stopped experimenting with colours. He likes using pure colours, believing them to hold the greatest challenge. The works in this exhibition are mainly bright in colour, with great visual impact. After experiencing over twenty years of enduring and refining the self and his inner experiences, Zheng Zhou has independently and firmly staked out his own path in painting. Without a care for mainstream judgements and values, he paints the paintings he wants to paint.

Born in 1969 in Wenzhou, Zhejiang, Zheng Zhou studied printmaking at the Zhejiang Academy of Fine Arts from 1990 to 1994. Between 1994 and 1996, he worked at the department of print making at the China Academy of Art. From 1997 to 1999, he undertook further graduate studies in oil painting at the China Academy of Art. Then from 2000 to 2010, he worked at a secondary school affiliated to the China Academy of Art. From 2013 onwards, he has lived in Beijing as an independent artist. In 2017, Zheng Zhou had his first solo exhibition ‘Celestial Phenomena’ at Edouard Malingue Gallery’s Shanghai space.

2014對藝術家鄭洲是特別的一年。在這一年，他在繪畫中嘗試各種“破壞”，拋棄透視規則，將空間打亂，不追求造型的精準，決心打破學院教育之下的種種繪畫法則。而在此之前鄭洲的作品顯得調理清晰，秩序井然。就像藝術家薛峰說的：“鄭洲從附中到本科，八年的技術訓練使他變成一個技術家，又以多年的苦難蛻變為一個孤單藝術家。”

鄭洲是溫州人，1990年代初就讀於浙江美術學院（即今天的中國美術學院）版畫系。畢業後鄭洲一直以教授美術為職業，同時堅持繪畫創作。直到2013才搬到北京開始一門心思自己創作。可以想像，在2014年，當鄭洲得以拋開一切專心致志去實現藝術理想的時候，該是一種怎樣的躊躇滿志。鄭洲把2014年定義為一個起始點，一個萌芽的契機，他試圖在繪畫語言中做各種實驗，在他的形容中，這是一件特別刺激、特別過癮的事，游離在抽象和具象之間，尋求一種中庸之道，在錯亂的空間中尋找秩序。

2014年的那批作品，也可以看作是對超現實主義的回應，是對自動性繪畫的嘗試。這影響到鄭洲後來的作品，例如在2017年上海馬凌畫廊的個展《懸象》中展出的作品（大部分畫於2017年），鄭洲稱之為“天意”的東西其實正是自動性繪畫的一種東方闡釋，一種來自純粹心靈的無意識行為，摒棄了傳統道德、審美規範、以及理性思維的困擾，並因此建立一種新的秩序。

此次馬凌畫廊香港空間展出鄭洲於2014年創作的一系列作品，所有作品的尺寸都是110x110cm，鄭洲認為方形構圖，有別於傳統的“風景構圖”（橫構圖）和“肖像構圖”（豎構圖），它對藝術家的畫面處理能力提出更高要求。除此之外，鄭洲從未停止對顏色的實驗，他喜歡使用純色，認為這最具挑戰性，本次展出的作品大都色彩明亮，極具視覺衝擊力。在經歷了二十多年的自我琢磨和內心體驗之後，鄭洲獨立而堅定地探索自己的繪畫道路，他不在乎主流的眼光和價值觀，畫自己想畫的畫。

鄭洲1969年出生於浙江溫州，1990-1994年就讀於浙江美術學院版畫系，1994-1996在中國美術學院版畫系工作。1997-1999年就讀於中國美術學院油畫系研究生課程班，2000-2010年在中國美術學院附中工作。2013年至今，以自由藝術家身份生活於北京。2017年在馬凌畫廊上海空間舉辦首次個展《懸象》。



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Three Goddesses
三女神
2014

Oil on canvas
布面油畫
110 x 110 cm





Boiling waves
波涛汹涌
2014

Oil on canvas
布面油畫
110 x 110 cm



Dust in Flourishing Age I
盛世浮塵之一
2014

Oil on canvas
布面油畫
110 x 110 cm



Installation view
展覽現場



Forgetting Life and Death
醉生夢亦生
2014

Oil on canvas
布面油畫
110 x 110 cm



Triptych
三條屏
2014

Oil on canvas
布面油畫
110 x 110 cm



Installation view
展覽現場



Installation view
展覽現場



Misfortunes
眾生有難
2014

Oil on canvas
布面油畫
110 x 110 cm

‘2014’, Zheng Zhou

by Tianhui Huang

**Published on ArtAsiaPacific: <http://artasiapacific.com/Magazine/WebExclusives/ZhengZhou>
Date of publication: July 2018.*

Seeking to break free from the ossified conventions and techniques in academia, where he had remained for 20 years, first as a student and later as an art instructor, Zhejiang-born artist Zheng Zhou experienced a turning point in 2014, when he decided to branch out into a more experimental practice while still utilizing the language of painting—a conversion that echoes the avant-garde art movements of the early 20th century, which marked a shift from the representational to more abstract forms of expression. Paying tribute to this special creative period, “2014,” a solo exhibition at Hong Kong’s Edouard Malingue Gallery presenting 12 of Zheng’s paintings from that year, denotes the deep understanding of realism and abstraction that underlies the artist’s aesthetic experimentation.

Misfortunes is an eye-catching composition of visible brushstrokes and conspicuous colors, depicting two standing silhouettes surrounded by more jagged, bold contours that carry an air of frenetic spontaneity. The figurative elements—reddish-brown and orange faces expressing vague torment, staring eyes, and twisted bodies—are woven into a complex field of intricate symbols and near-abstract forms, portraying human anguish in the face of the titular misfortunes. With a dynamic rhythm recalling Jackson Pollock’s radical manner of applying paint and Fauvism’s strident colors, the piece, like many other influential abstract artworks, communicates with viewers through direct visual impact rather than accurately represented meaningful imagery.

Applying similar styles, Dust in Flourishing Age I also combines the figurative and the abstract. A nude female reclines in the lower right part of the 110 by 110 cm square canvas, her head invisible to the viewer, while strokes of pale yellows, violets and greens—some of which come together to form recognizable ghostlike bodies or skulls, though most do not—convey a clear sense of turmoil or anxiety even though no specific meanings can be attached. The spectator’s eyes are constantly on the move because there are no traditional realistic linear perspectives and thus no central motif that we can simply cast our focus on. The chaotic strokes of contrasting colors present an unsettling composition with all the force of raging dusts in windstorms, an inescapable environment in which the lone female figure is trapped.

Aside from a clear connection with the action paintings of Jackson Pollock, Lee Krasner and Willem de Kooning, among others, Zheng also explores another element of abstract expressionism—color field paintings. In Forgetting Life and Death and Triptych, the colors Zheng applies are no longer intertwined into a lively whole, but rather separated by geometric blocks that bring to mind Mark Rothko’s paintings. The three stripes comprising Triptych are distinguished by flat, two-dimensional formal elements such as color, shape and composition, while the square canvas also manifests a depth of field with yellow paints as background and apparently random black lines looming in the foreground.

While Mark Rothko abandoned traditional titles for his paintings in 1947, Zheng is obviously more willing to reveal the meanings behind his brushstrokes. It is interesting, then, to see how the difference in title can influence our interpretation of artworks. Composed with similar color blocks, Forgetting Life and Death encourages viewers to consider the two states—how they seem distinct yet also bleed into one another, like the blurred green and orange on the canvas—while the generic title Triptych divulges nothing as to what is represented, forcing viewers to focus on the essence of its visual forms.

Six works juxtaposed together in the inner section of the gallery further demonstrate how Zheng uses titles as a compass for navigating otherwise inscrutable meanings and signs. For example, we may never relate the pink and cyan colors with peach blossoms and raindrops without the title in Spring Rain Moistens Everything; hanging next to it, Counting Bodies introduces an element of interaction through its title, as if inviting viewers to play a game. While art historian Dennis Phillips criticized the title of Jackson Pollock’s Blue Poles (1952) for being “too distracting,” causing viewers to “look for the poles and miss much of the rest,” Zheng’s straightforward naming, though potentially limiting the works’ connotations, confidently asserts the artist’s presence and perspective.



Installation view
展覽現場



Installation view
展覽現場



Celestial Phenomena
懸象

Edouard Malingue Gallery, Shanghai
馬凌畫廊，上海

08.09.2017 - 22.10.2017

Delineated contours, a subconscious blur of decipherable imagery and extraneous elements, a wistful expressive tide between the figurative and the abstract – Edouard Malingue Gallery, Shanghai is pleased to present ‘Celestial Phenomena’, the first ever solo exhibition by Zheng Zhou (b. 1969, China). A painter of instinct, Zheng conveys onto canvas observations from the world, as ad hoc as they may be. His strokes, furtive yet decisive, depict an urgency – to grasp, to depict, to capture that mesmeric multitude of the cosmos, the ‘phenomena’ we, or more precisely he, is a witness to. Referencing ‘I Ching’ (“The Book of Changes”), Zheng channels the astronomical, remarking the myriad of components that make up our universe, mimicking its duplicity through his subject range, hues and techniques.

A prolific painter, Zheng debuted by studying Printmaking at the Zhejiang Academy of Fine Arts, which led to a post at the Printmaking Department of the China Academy of Arts from 1994 to 1996. Zheng subsequently shifted his creative practice towards one of painting, pursuing a Masters in Oil Painting at the China Academy of Art from 1997 to 1999, following which he became a lecturer at the China Academy of Art Affiliated High School from 2000-2010. Throughout these years of tuition and pedagogy, Zheng painted, systematically, doggedly, before finally relocating to Beijing in 2013 to work as an artist. Over the course of several decades Zheng created canvas after canvas, depicting a range of phenomena, albeit away from the public eye – a private stream of observational consciousness.

Figures, crowds, animals, objects – elements of the quotidian are the protagonists of Zheng’s vision, except none are depicted quite as is. Consider the major panoramic work ‘Past Life’ (2017); faintly outlined characters, seemingly women through the contrasting accents of two-piece underwear, hover in various poses across the canvas – bending, walking, in profile, from afar. In addition to the individuals’ painterly overlap, lines connect them and the abstract shapes between them, as if each element were a star in Zheng’s anthropomorphic constellation. Between each ad hocly dispersed figure, blocks of colour ranging from faint yellow and burnt red to vivid blue trace the canvas, eliciting emotions from calm to passion, fury and nostalgia. The composition is a loose yet defined expression of various instants, a collage of moments frozen in time.

Delving deeper into the anthropomorphic, Zhou equally focuses on less populated canvases, either depicting individual figures or small clusters, emphasising their stance or interaction. ‘Embrace’ (2017) abstractly captures two individuals in a loving bind, whereas ‘Five Stars Meet’ (2017) presents a man and woman who stand face to face, connected by neon yellow dots and lines signalling a constellation. The portrayals vary in emotional stance, as ‘Death Shadow’ (2017) portrays a naked figure holding a skull down by their crotch, an ominous shadow hovering behind them. Equally channeling darkness, ‘Broken Dream to be a Queen’ (2017) overlaps two skull-like heads, one peering on the other in profile, a series of x’s tightly sequenced across the foreground figure’s mouth.

The segments of life captured by Zheng as such vary in warmth and emotive standing, from the tranquil white figure, which appears to hover across the surface of a green pool in ‘Human Peace’ (2015), to the tenebrous vision of a devilish figure amidst a crackling fire of snakes in ‘Song of Fear’ (2017). Zheng equally jumps between technical approaches, from the modernist cuboidal techniques of the early 20th century in ‘Ancients and the Present Moon’ (2017), to the abstract block colour outlines used in ‘Past Life’ (2017), to the furtive dashing in ‘Tolerance’ (2017), to the freeform painterly trickles in ‘Soul Island’ (2017) and ‘Mainstay’ (2015). Darting between imagery and mood, tonalities and method, Zheng creates breaks between space and vision, capturing at once the complete rapture and depth of this world, both physical and mental.

Deliberately varied, Zheng’s body of work is marked by an unapologetic pluralism. Casting a sort of painterly net, Zheng captures and entangles the variance of existence as defined by the possibilities of what is and could be, but also how one perceives it. Indeed, each painting acts as an epistemological outlet, a canvased portal unto a segment of our cosmos, ‘Celestial Phenomena’ acting as his very own constellation of visualised thought.

鄭洲，浙江溫州人，1990年代初就讀於浙江美術學院（即今天的中國美術學院）版畫系，畢業後鄭洲一直以繪畫創作，同時以教授美術為職業，直到四年前才搬到北京開始全副心思投入創作。是次展覽不僅是鄭洲首次舉辦個展，甚至竟是他第一次參加展覽。

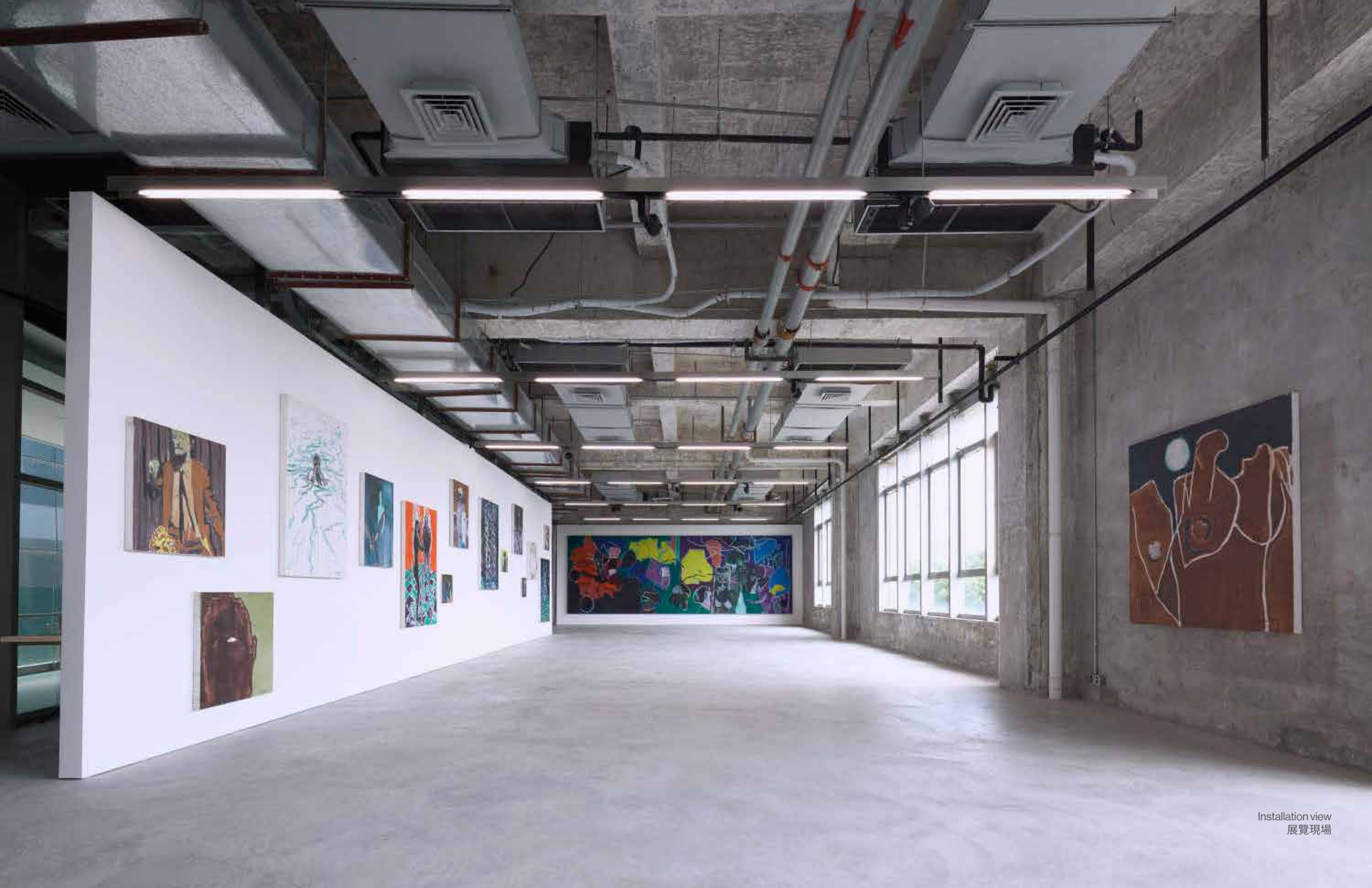
憑藉繪畫，鄭洲記錄思維永不停息的流動，推敲自己對外界信息的接收及反饋，剖析內心幻想和隱秘慾望，一切幽秘的思維活動，皆以繪畫為途徑為出口。就風格而言，鄭洲的繪畫基本屬於表現主義的範疇，崇尚漫不經心、隨心所欲的感覺，排除透視，顏色大膽，線條狂亂，不受困於任何時間空間的邏輯，超越主觀和客觀的邊界，在一定程度上，可比意識流文學中對靈感、直覺和潛意識的表達，連綿、多變、跳躍。鄭洲畫畫可能就像常人頭腦裡面的聯翩浮想和綿綿思緒，意識流動永不停息，鄭洲只是快速地將其轉化成畫面。

與鄭洲交談，發現他對自己每一張畫創作的時間、過程和情境都記得一清二楚。不像大部份的“專業畫家”，他對繪畫沒有任何焦慮，他覺得繪畫遠遠沒有窮盡，即使在任何意想不到的材料都可以用來做藝術品的今天，他依然沒有看到畫布的局限，對他來說，畫布就像星空一般無限遼闊——鄭洲喜歡用“懸象著明”這齣自《易經》的片語來描述他的繪畫創作：天象懸在星空中，無比光明。鄭洲覺得自己就是把各種“象”（現象）羅列在畫布上，明明白白，毋須解釋。

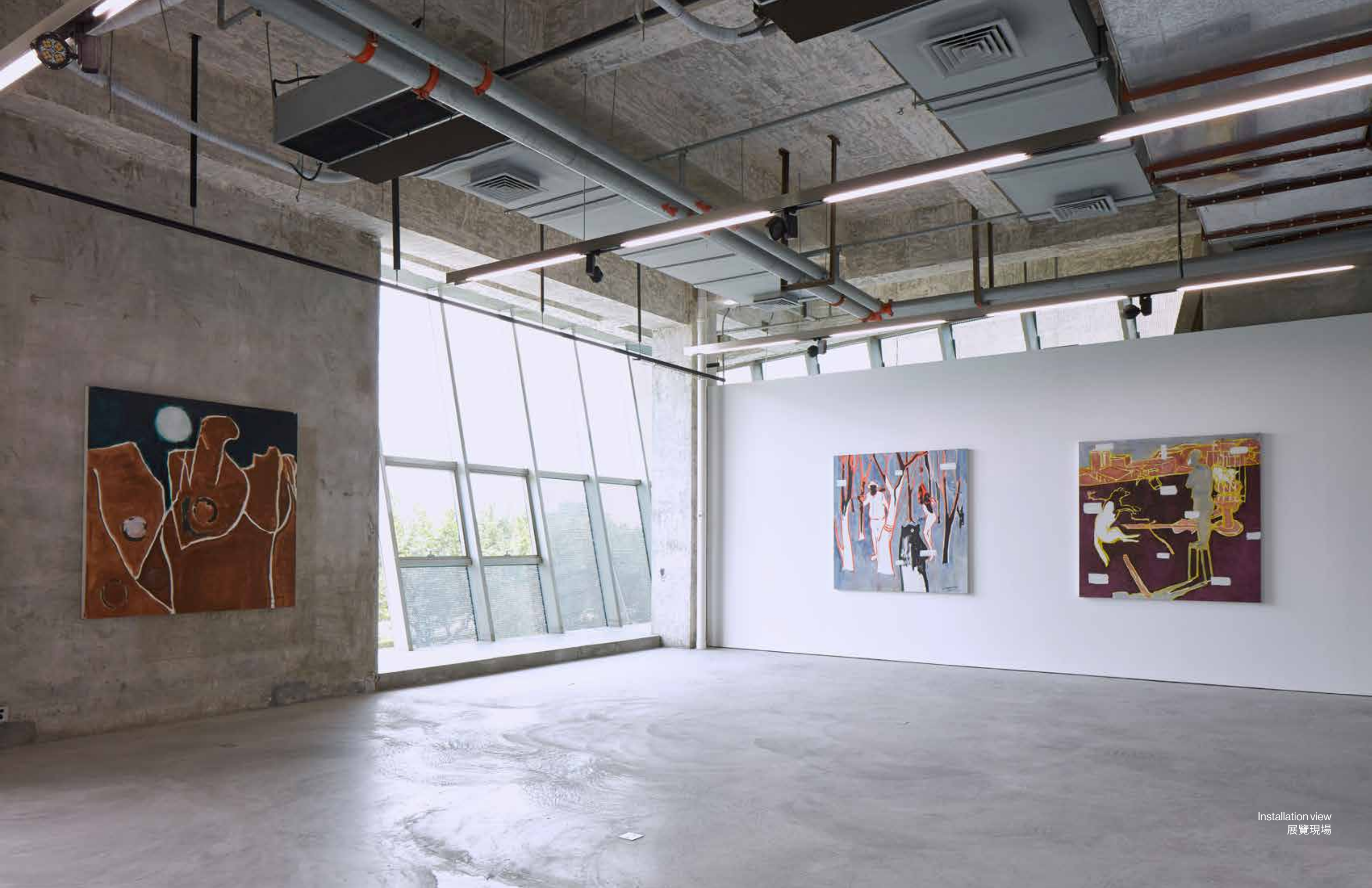
此次展覽挑選了鄭洲17張畫作，只是他歷年創作之冰山一角。將此17張作品連貫起來的是人的意象，旨在呈現鄭洲對意象的處理方法的多樣性。這些人的畫像有時重在面容，有時重在肢體，有時衣冠楚楚，似是在表現某些社會身份，有時則又僅有身體的輪廓，像是描繪一個個浮游的靈魂。同時，在這些畫作中，我們又可以觀察到鄭洲作品的兩個典型特點，其一，即表現了鄭洲對具象與抽象之間的灰色地帶的求索，或又可以說，是一種讓畫面遺忘具象／抽象分野的可能性；其二，是貫穿他的畫作之昏暗、生硬、奇異的氣氛，而這種氣氛很大程度發源於畫作的用色。

我們希望以這次展覽打開一個入口，以走進鄭洲長年持續不倦、專心致志地以繪畫構成的世界，讓我們在這個景觀遼闊、百象紛呈的世界里為當代繪畫最令人困惑的問題尋求提示：繪畫還有溝通的潛能嗎？

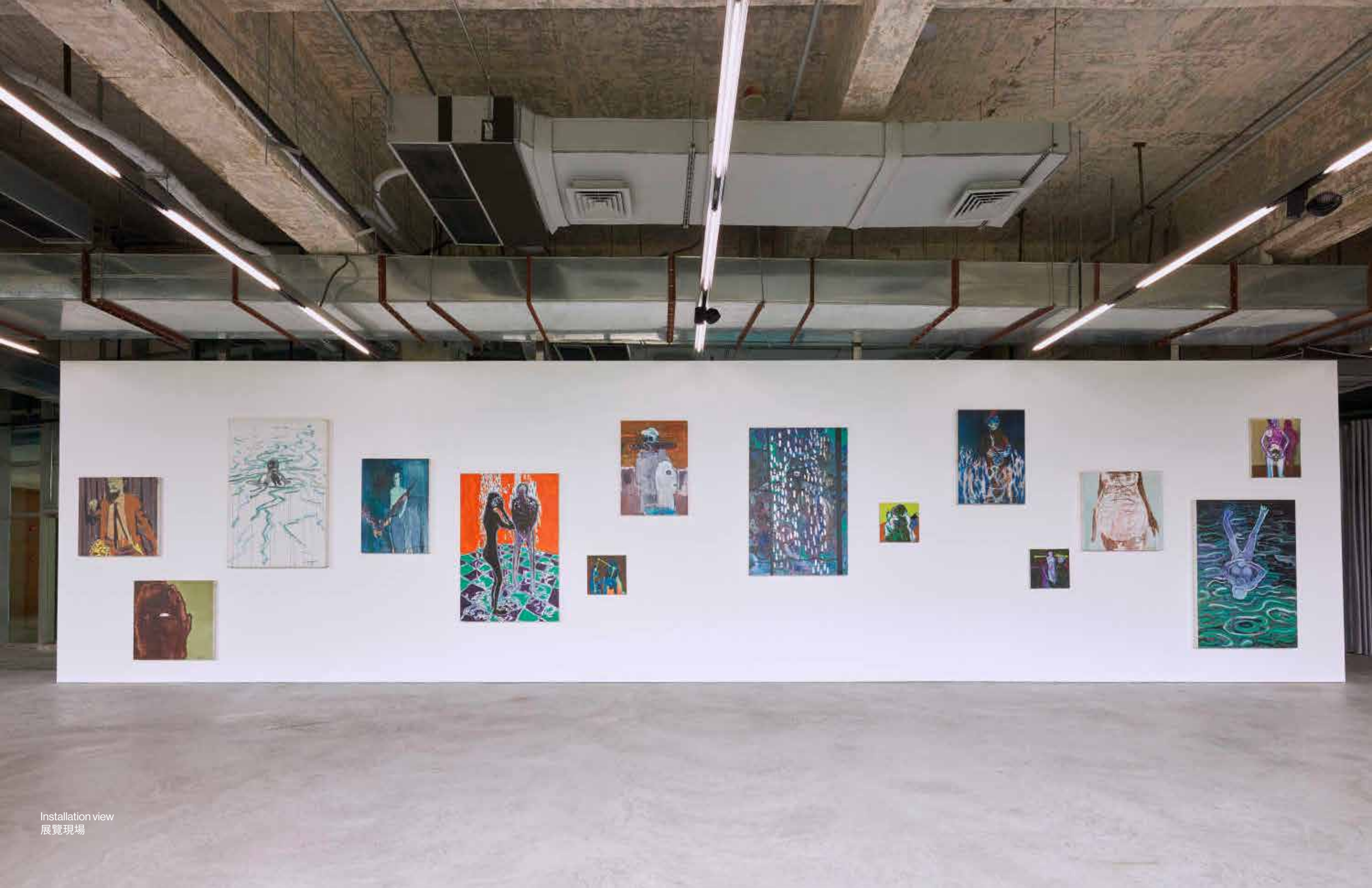
鄭洲1969年出生於浙江溫州,1990-1994年就讀於浙江美術學院版畫系,1994-1996在中國美術學院版畫系工作。1997-1999年就讀於中國美術學院油畫系研究生課程班,2000-2010年在中國美術學院附中工作。2013年至今，以自由藝術家身份生活於北京。



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場







Sans Soleil
沒有太陽

Edouard Malingue Gallery, Shanghai, China
馬凌畫廊, 上海, 中國

22.03.19 - 05.05.19

If the task of the classical painter is descriptive persuasion, by which nature could be represented in a picture with an almost immersive accuracy, the five contemporary painters presented in this exhibition take the opposite approach, achieving the illusion of nature by describing that which cannot be described but spells out the relations between man and the world. Varying in style and concept, the works on display – equally subjective and experimental in nature – testify to the vitality of the genre in their seeming lack of curatorial connection. Untethered from the shackles of technique and style, these artists permit subtle hints of criticism, metaphor and eccentricity to grace their work, providing an articulation for a plethora of considerations.

Beyond a prolific painter across traditional ink, colour powder and woodcuts, Sun Xun is more often considered a film director. On display is an ink on silkscreen installation, replete with Sun's signature ambiguity and phantasmagoria wherein intransigent conflicts and tensions fuse the line between deception and reality, scraping the uncontested surface of politicised truth. Sun's art thus acts as a theatre of the power play between authority, government, media and, crucially, those outside of its periphery.

Zheng Zhou is a painter of instinct: straddling an epistemological outlet and what Zheng calls “the divine will” beyond technical, aesthetic and moral considerations, each painting acts as a canvased portal unto a segment of observations from the world. Presented is imagery of death and monstrosity conceived from The Legend of the White Snake, a Chinese romantic tragedy through which Zheng articulates tales of humanity, desire and fateful causality.

At a distance, Yuan Yuan's elaborate oil on canvas paintings nearly resemble in their visual authority a photograph. His works, however, crucially do not represent reality per se. Rather, his protagonists – sumptuous yet depopulated interiors ranging between states of wealth and abandonment – are explorations of details, narrative threads rediscovered in the remembrance of things past. Charged by such sheer desire, or need to understand, Yuan's paintings evoke the sensorial organisation of the glitches or shifts between actualities: what could have been, could still be, or will eventually be. Akin to the process of tidying one's household, they reference the Düsseldorf School of Photography, in particular Candida Höfer, and French writer Alain Robbe-Grillet's work, in the sense that finality is never fully achieved. One grasps that Yuan's paintings are struck not with the sense of luxury and shock they appear to offer, but with the harmony between its subjective and objective actualities.

Marked by gestural vivacity, Cui Xinming's phantasmal paintings resemble displaced news stories or film stills as if recalled from distant mnemonic incidents. Permeating Cui's works is a pervasive sense of subjectivity and critique – a distinct pulse from Zheng and Yuan's practice – augmented by a series of historical, social and art historical references. As such, Cui captures the spirit of an environment we are familiar with, but one that is under the undefined auspices of political and ideological flux.

There is this experience, when we stare long enough at an object and its form unnervingly blurs. It represents the variances of our visual experiences when we approach Wang Zhibo's paintings, whose protagonists, upon closer examination, are never depicted quite as they are. The two still life paintings which capture two distinct moments in an anonymous kitchen, for instance, present a compositional practice through which Wang explores the meta-language of painting, whilst The history of body, the history of sprite (2019) experiments with, and challenges, multiple manifolds of the body according to spatial, light and emotional variances.

Ultimately, 'Sans Soleil' is a pictorial travelogue, bringing together Edouard Malingue Gallery's five painters to weave a meditative visual essay that harks back to French writer and director Chris Marker's seminal piece of the same title. Taking subjectivity and fiction as a departure point, as does Marker, one is left privy to the nature and nuances of contemporary painting and how, as a result, the perception of personal and collective histories is affected.



如果說古典畫家的使命是把事物描述得盡量有說服力，讓畫作給人身臨其境般的感染力，那麼，當代畫家譬如此次展覽中的五位，他們更願意去描述那些不可描述的東西，那些時空不明、虛實難辨的東西，從而轉譯人與世界的關係。形式及觀念各異，這五位藝術家的作品都極具主觀性和實驗性，把他們放在一起，會發現無法找到任何既有的概念或詞彙可以用來概括他們的創作，這正好證明了繪畫仍然充滿了生命力和可能性，拋開表面的技巧與風格，繪畫可以夾帶的狡黠的評論，私密的隱喻，古怪的癖好，畫家盡可以在其中暢所欲言，無窮無盡。

與其它四位相比，孫遜很少被稱為「畫家」，雖然他有大量的水墨畫、炭畫、版畫等各類媒材的繪畫作品，但在一般印象中他的身份更接近一個電影導演。本次展覽，孫遜展出一組黑白水墨畫屏風裝置，其中奇幻的意象及晦澀的敘事一直都是孫遜愛用的修辭，謊言與真理相互交織，人神鬼獸難分難解，突顯出歷史與個人回憶之間的荒謬矛盾，尤其關注歷史如何被操縱，探尋權力機構、政治家和官方媒體的敘事，與處於非政治中心的普通人的敘述之間的差異。

鄭洲的繪畫是對外界刺激的本能反饋，這種本能反饋被他稱之為「天意」。他依靠直覺收集來自外界的信息，轉換成圖像呈現在畫布上，並在這個過程中儘力拋開一切的技巧、審美趣味及道德評判等附加之物。在這一次展出的作品中，鄭洲藉助神話找到了關於死亡和怪物的意象，《白蛇傳》的傳說源遠流長，是幾百年來被不厭其煩的傳頌着的愛情悲劇，鄭洲再拾這一主題，看到愛情以外的人性、慾望、因果，作品中充滿了一種幽邃感。

袁遠的畫神似古典繪畫：細節具體而豐富，無人的建築物或室內場景隱約透露出永恆感。細看之下，卻發現其實他對畫中細節處理不旨在追求精確，往往只是輕描淡寫。擠滿畫面的旁枝末節，不是炫技的手段，而是主題本身。不妨如此想像：在一個沒有他人、沒有行動的情景中，畫家沒有選擇走向內心回憶，而是溫和地讓眼前的一切細節逐漸變得清晰，沒有目的，而僅僅為了對面前一切儘可能的瞭若指掌，就好比去整理一屋雜物，只是並非物理意義上的整理，而是感知意義上的整理。在很大程度上，袁遠的實踐上承了杜塞爾多夫攝影學派、尤其是Candida Höfer，及文學中的阿蘭·羅伯-格里耶等顯赫先驅所開創的探索，這場探索遠遠沒有結束，因為其理想絕非去製造某種令人震驚的形式，而是通過觀察和整理以求達致主體性和客體世界之間的完美平衡。



與袁遠正好相反，崔新明的畫中充滿了行動。他的繪畫往往看似一張新聞圖片，或一幀電影畫面，但被置換了其中某個人物，或被換了裝束，或賦予其魔幻的色彩，各種來自歷史事件、社會現實和美術史中的圖像元素，被拼貼其中，令畫面獲得一種全新的邏輯。這種工作方式剛好是鄭洲的反面。雖然崔新明不認為他的作品具有任何的批判性，但這種主觀性極強的繪畫行動本身已經表明了作者的態度。回到最初的這張新聞圖片，這一幀電影畫面，往往是一張極具政治意識形態的宣傳圖像，作為接收對象的藝術家也曾深受其影響，繪畫給了崔新明一次撥亂反正和自我審視的機會。

王之博繪畫的對象往往顯得距離很近且富飽和感，就好像太過使勁地盯着某物看，直到它甚至有點變型。兩張靜物畫，是一個構圖的重複練習，是發生在廚房裡的兩個時刻。王之博似乎總是在探索繪畫的元語言，她實驗性地將對象放在不同的空間距離、不同的光線、不同的主觀情緒下，讓同一具身體呈現出儘可能不同的樣貌。在《身體史，精神史》中，王之博完成了對同一個對象處於不同時刻和契機下的拼貼。

展覽題目「沒有太陽」借用自法國導演克里斯·馬克的名作。克里斯·馬克用一封信，把一些旅行影像串聯起來，創造成一部結構鬆散卻富含哲思的散文電影。「沒有太陽」是馬凌畫廊匯聚了畫廊代理的五位繪畫藝術家，呈現給觀眾的一次圖像之旅，同樣將主觀性和虛構性作為切入點，一探當代繪畫的使命和意義。

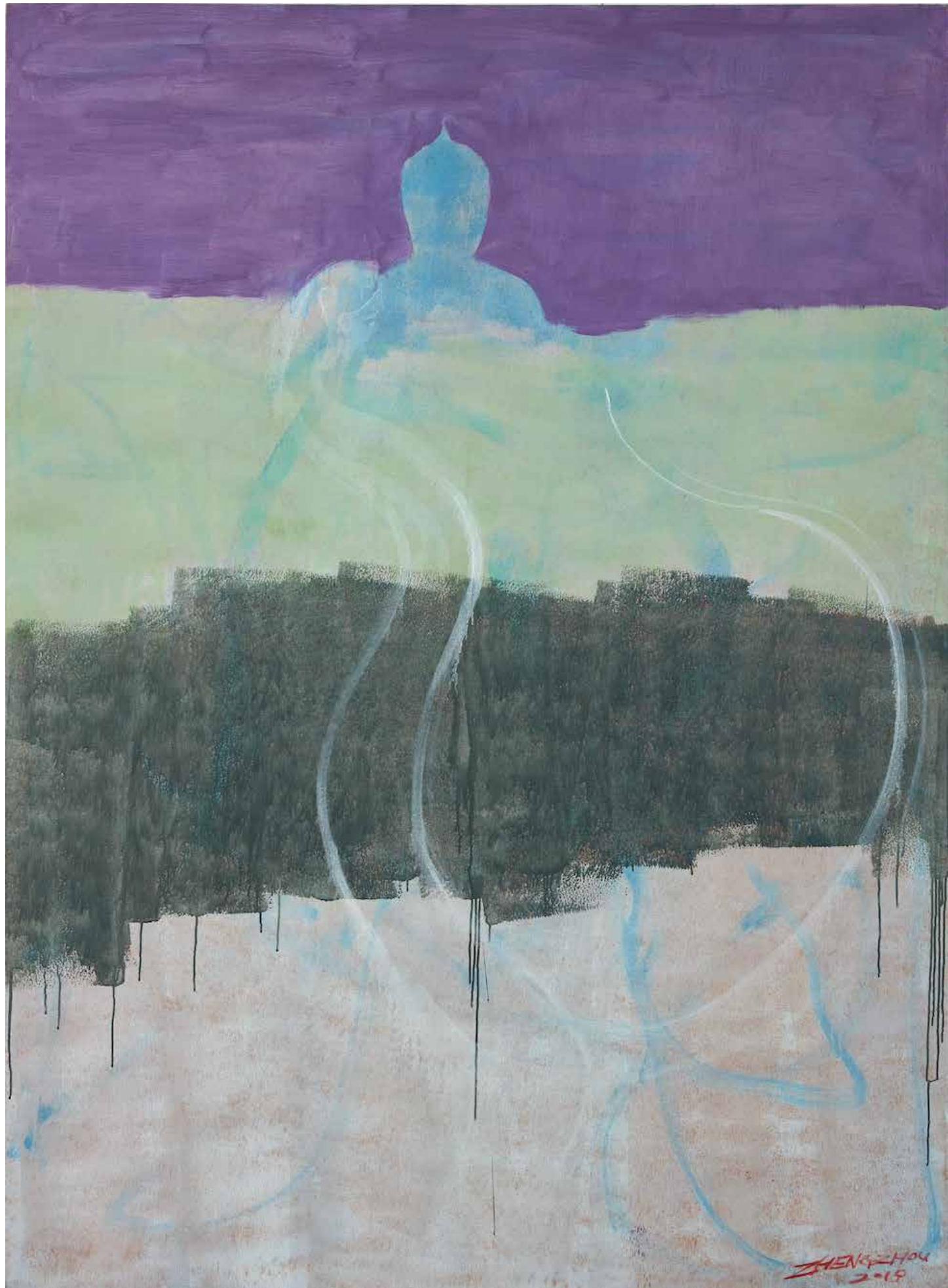


Installation view
展覽現場



Installation view
展覽現場





Bai Suzhen and Xiaoqing: Mixed well like milk and water
白素貞與小青系列：水乳交融
2018

Acrylic and oil on canvas
布上丙烯與油彩
210 x 154 cm

Bai Suzhen and Xiaoqing: Bodhi in blossom
白素貞與小青系列：菩提開花
2018

Acrylic and oil on canvas
布上丙烯與油彩
210 x 154 cm





Misty mountains
山峰如嵐
2018

Acrylic and oil on canvas
布上丙烯與油彩
154 x 210 cm

West Bund Art & Design 2018
2018西岸藝術與設計博覽會

Hall N, Booth N203
N館, 展位N203

West Bund Art Centre, Shanghai, China
西岸藝術中心, 上海, 中國

08.11.18 - 11.11.18

Edouard Malingue Gallery presented at West Bund Art & Design works by Eric Baudart (b. 1972, France), Chou Yu-Cheng (b. 1976, Taiwan), Jeremy Everett (b. 1979, USA), He Yida (b. 1980, Shanghai), Phillip Lai (b. 1969, Malaysia/UK), Su-Mei Tse (b. 1973, Luxembourg), Samson Young (b. 1979, Hong Kong) and Zheng Zhou (b. 1979, China).

Eric Baudart appropriates, transforms and alters readymades as well as decontextualises quotidian objects to mount a ballet of shape, colour and form. On display was 'Concave', a wall-based work composed of accumulated street posters that have been layered one on top of the other then spray-painted gold. The structure looms as a glistening homage to what how we assign value. Baudart has held exhibition from Shanghai to Paris including MAMCO, Geneva; Le Petit Palais, Paris; La Centrale for Contemporary Art, Brussels; Bass Museum of Art, Miami; Fondation d'entreprise Ricard, Paris and La Maison Rouge, Paris. In 2011 he was the recipient of the Meurice Prize for contemporary art. Baudart's work is held in various notable museum collections, including the MFA, Boston and the MAMCO, Geneva.

Chou Yu-Cheng pursues a practice that builds, across multiple mediums, a subtle critique of mass media, institutions and the mechanisms that produce them. On display were several works related to his recent series addressing modernisation and cognitive faculties through the lens of 'hygiene' as well as his gradient paintings. "Refresh, Sacrifice, New Hygiene, Home, Washing, Chou Yu-Cheng, Acrylic, Rag, Scouring Pad, Plate, Image, Album #3", for example, presented a larger-than-life plate on which marks appear, the abstract pastel forms relating to the act of removal and cleaning. Recent solo shows include Taipei Fine Art Museum, Taipei; Kaohsiung Fine Art Museum, Kaohsiung; Bethanien Kunstverein, Berlin, amongst others. Group exhibitions include Liverpool Biennial; Art Basel Hong Kong Encounters; New Museum, New York and others.

Jeremy Everett creates works that exist as the fragment of a sentence. With an initial degree in Landscape Architecture, Everett traversed into the art of making. Citing inspirations such as Land Art masters Robert Smithson and Michael Heizer, Everett's work stems from a centre of intuition and subtly evolves beyond process and creation; neither never fully created nor complete, its significance is in its evolving state between varying forms of beauty. On display was "Broken Grid #13", the overlapping green and orange hues emerging in a manner akin to exposed film. Everett has held solo exhibitions in Los Angeles, New York, Shanghai, Paris and Hong Kong, amongst other locations. Everett recently participated in a group show at Espacio Tenerife de las Artes and has been exhibited at the Museum of Contemporary Art, Chicago. Everett's practice has been extensively featured in publications and critical reviews including Phaidon, l'Officiel de l'Art, The New York Times, Modern Painters and ArtReview, amongst others.

He Yida mounts delicate sculptural compositions that challenge the aesthetics of the quotidian, the relationships between objects, their surroundings, and more broadly probe at the origins of art. She identifies curvatures, textures, weights, and thereby creates her own language of sculpture: one that acknowledges the utilitarian purpose of the original but uses it as a springboard to build a palpable yet ambitious multi-dexterous theatre of objects. On display were two new works created for Westbund. He's solo exhibitions include A+ Contemporary, Shanghai; C-Space, Beijing. Her selected group exhibitions include Edouard Malingue Gallery, Hong Kong; Surplus Space, Wuhan; MOCA Shanghai, Shanghai. In 2018 she completed a residency at CFCCA, Manchester in conjunction with the Liverpool Biennial.

Phillip Lai approaches objects in a manner that appeals to, and reflects on, their intrinsic existence and properties. Through careful, delicate compositions that place the object in plain sight, Lai creates moments that lulls you into considering the heart of the object. "Untitled 2" presented a cylinder, mounted on the wall, in which a mound of rice grains lightly rise, creating a composition reliant on balance and architecture. Phillip Lai is nominated for the 2018 Wakefield Sculpture Prize and has exhibited internationally at Camden Arts Centre, London; Tate Modern, London; Transmission, Glasgow; Drawing Room, London; Hayward Gallery, London; MOMA, New York; ICA, London. Phillip Lai's work is held in the permanent collection of the Tate (UK), Arts Council (UK), Camden Arts Centre (UK), Goss-Michael Foundation (USA), Nomas Foundation (Italy), La Colección Jumex (Mexico).

Su-Mei Tse weaves a meditative, visaural tale empowering the language of music as a primary voice. Investigating associations between places, geographies, cultures, traditions, Tse's work elicits a cross-stimulation of the senses, where time and its flow are suspended in a gentle state of contemplation. On display was "Morning Light (Rome)", a work she created while completing a residency at the Villa Medici in Rome. The fine outline of a window and wall appeared through the hanging curtain veil, a sense of fragility and calm was conveyed by the light and the fabric's sinuous movement. Su-Mei Tse represented Luxembourg at the Venice Biennale and was awarded the prestigious Leone d'Oro. Tse's work has since been exhibited nationally and internationally including solo shows at Aargauer Kunsthau, Aarau; Mudam Luxembourg, Luxembourg; Isabella Stewart Gardner Museum, Boston. Upcoming solo shows include a retrospective at the Yuz Museum, Shanghai.

Multicultural paradigms, weaved into a symphony of image and sound, are at the heart of Hong Kong artist and composer, Samson Young's practice. With a formal cross-cultural training in music composition, Young channels creates innovative cross-media experiences that touch upon the recurring topics of identity, war and literature. On display was the sculptural installation "Coffee table music (some other causes of celebration) VI" that presented an assemblage of furnitures, texts and items, channelling the lexicon of a domestic setting. Young has had solo exhibitions at the Kunsthalle Düsseldorf, Centre for Contemporary Chinese Art in Manchester, M+ Pavilion in Hong Kong, and Hiroshima City Museum of Contemporary Art, among others. In 2017, he represented Hong Kong in a solo project at the Hong Kong Pavilion of the 57th Venice Biennale. Group exhibitions include Solomon R. Guggenheim Museum, New York; Biennale of Sydney; National Museum of Art, Osaka; National Museum of Modern and Contemporary Art, Seoul. Young's work is currently on display at Edouard Malingue Gallery, Shanghai and the Shanghai Biennial.

Zheng Zhou is a painter of instinct, conveying onto canvas observations from the world, as ad hoc as they may be. Referencing 'I Ching' ("The Book of Changes") Zheng channels the astronomical remarking the myriad of components that make up our universe, mimicking its duplicity through his subject range, hues and techniques. 'Forecast Mask' was a monumental diptych, his strokes, in varying shades of blue, furtive yet decisive, depicting an urgency – to grasp, to depict, to capture that mesmeric multitude of the cosmos. Zheng Zhou has been exhibited internationally, from Beijing to Hong Kong, Paris and Shanghai.

馬凌畫廊很榮幸攜旗下八位藝術家參加2018西岸藝術與設計博覽會，屆時將展出來自艾域克·柏達（法國）、周育正（台灣）、傑里米·埃弗雷特（美國）、何意達（中國）、菲利普·賴（馬來西亞）、謝素梅（盧森堡）、楊嘉輝（香港）、鄭洲（中國）的繪畫、攝影和裝置等作品。

艾域克·柏達 (b.1972) 擅長挪用、改造、轉換現成物，把日常生活中人們習以為常、視而不見的物件從其功能性中抽離出來，它們被孤立、被拆解、被堆積或被重組，物件本身的概念被適度消解，在展覽的語境下產生新的語言指涉和審美意義。柏達認為，被用過的物件是最好的藝術材料，因為它們避免了藝術中對材料的傳統詮釋，從而更好的呈現超越物質的精神層面。

周育正 (b.1976) 擅長處理美學與社會的雙面操作，強調於視覺造型背後的工作程序，關注如何在既有事物的機制中產生出另類的操作與思考模式，並在「非典型合作」中產生出相對應的另類利益，同時顯露既定事實的問題。他的創作形式廣泛於各種媒材，但多以「中介者」的角色媒合了他視為「主體」之個人、企業與機構組織，並透過「工作程序」的操作，例如轉移、轉讓、或是時間、地點的差異，產生出計劃的結果，形成來源與結果間的相互辯證。

傑里米·埃弗雷特 (b.1979) 的作品正體現了他對這個世界的神秘的觀察方式。埃弗雷特在「平凡」中尋找美感，時間的流逝總以不同的形式被反映在埃弗雷特的作品中，每一種努力都有價值，每一個地點都是一種漫長的旅程，包含了各種階段和印跡。埃弗雷特熟知自然侵蝕力對物料的影響，因而將其收納為創作的一種力量。埃弗雷特的作品探討了空間的本體論，每一個空間都是獨特的，每個空間中的時刻都不可重復。埃弗雷特對空間環境的干預以照片的形式收藏，或是以物件為載體吸納，埃弗雷特並不企圖佔有這些空間和場域，他試圖進行短暫性的實驗。如同空間沒有邊界，埃弗雷特的實驗將會永遠進行下去。

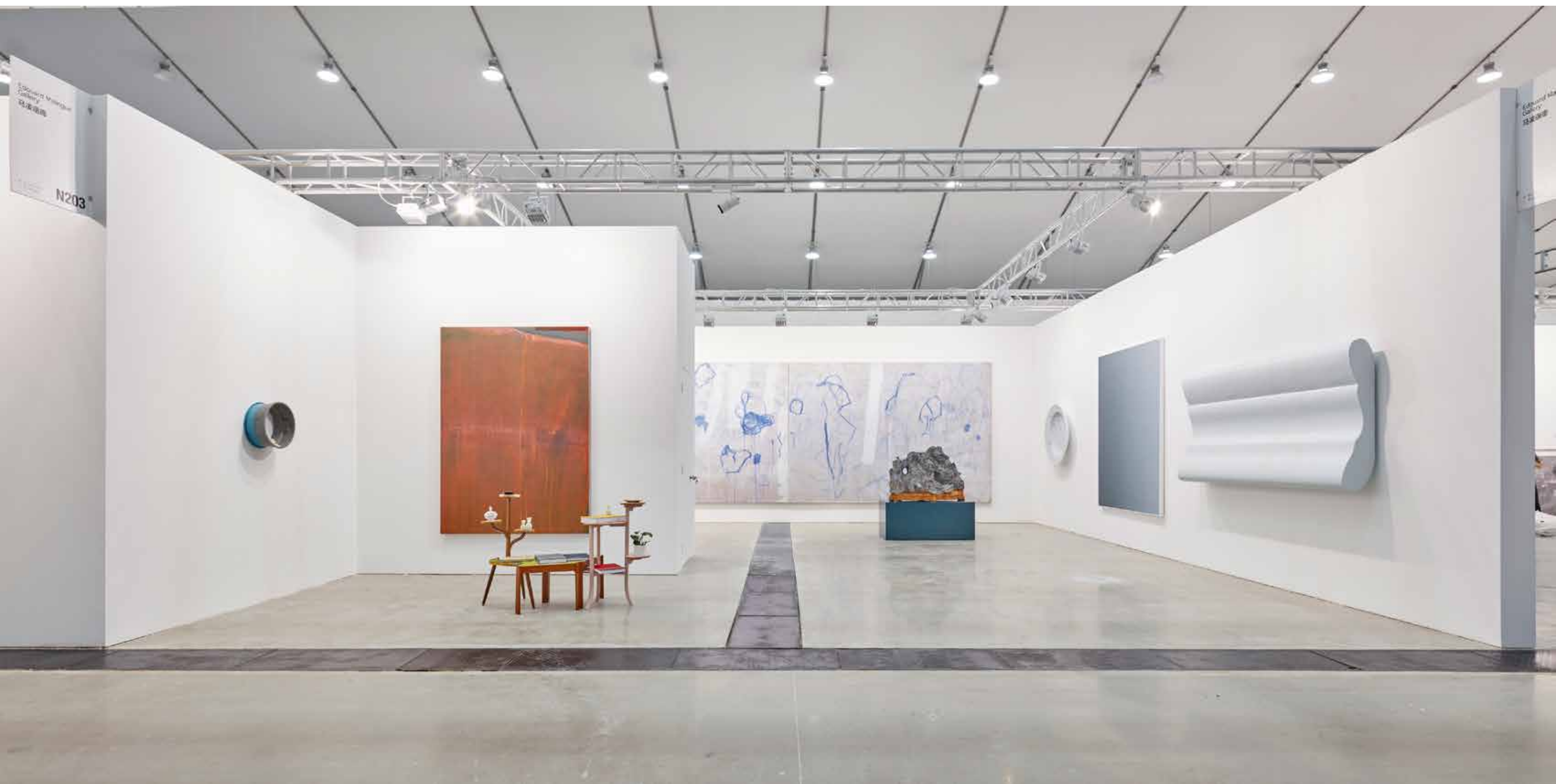
何意達 (b.1980) 對臨時的，無序的狀態，或無足輕重的存在的物體有興趣，例如：街頭堆放，裝修時場景和材料本身等等。她在這些物體上研究材質，體量和相互關係等等的雕塑語言並將它們延伸到她的藝術實踐中。她的作品通常包含從不同生產方式和來源的物品與材料：藝術家手制的部分或定制的部件，現成的普通物品和廢棄材料等。這種整合有意無意的體現出了何意達對於所見的現實事物的模仿和再現。何意達的作品並不是關於崇高性，也並不是需要放大的日常細節。她的實踐是通過在製造藝術這樣一個過程和製造出藝術品這樣一個最終的結果去挖掘關於一些藝術本身課題的思考。

菲利普·賴 (b.1969) 的藝術靈感來自生活中他與周圍環境或情景的偶遇，通過與圖像、人群、公共空間里的各種相遇，他獲得了一種極其個人的藝術描述的生產方式。他對空間中的不確定性深感興趣，觀察我們與身邊的物件、圖像和空間的關係，並試圖進行重新整理和配置，他時常將他的想法，和我們在日常生活中對這種關係的習慣性思考相對照，並探尋簡單的物質屬性，即物件是如何被形態化，又如何為人類所感知的。自我與物、自我與構成之間的「交匯」，正是菲利普·賴的作品詩學所在之處。滲透入其藝術實踐的，是簡單和複雜之間的張力，人們所認知的「物」如何被簡化為它的本質，以及通過抵達本質，一個嶄新的認知標準是如何被企及與展開的。它將看似篤定的事物向抽象敞開，敦促人們邁出深思熟慮的一步，從假定和克制走向開放和分散。

謝素梅 (b.1973) 出生於一個音樂世家，父親是來自中國的小提琴家，母親是一位英國籍的鋼琴家。她自幼學習古典音樂，因為渴望更加自由的創作空間，而非囿於一種形式，她選擇在巴黎高等藝術學院學習視覺藝術，並於之後在當代藝術領域找到自己的舞台，讓她把自己對音樂、文學、舞蹈、表演等多種藝術形式的熱愛都糅合在一起。2003年，正值而立之年的謝素梅成為了威尼斯雙年展盧森堡國家館的主角，並榮獲國家館金獅獎，自此，謝素梅得到國際上的廣泛關注。來自一個東西方結合的文化背景，讓謝素梅的作品不受風格和題材的限制，充滿好奇心；多年的音樂修養又讓謝素梅對聲音、旋律、時間、氣氛這些抽象元素擁有敏銳的感受力。

楊嘉輝 (b.1979) 是一位接受過專業作曲訓練的跨學科藝術家，2013年獲得美國普林斯頓大學音樂作曲的博士學位。音樂的高階學術背景，使楊嘉輝得以將實驗音樂、聲音研究和現場演奏等元素引入到當代藝術創作中，組合成一種獨樹一幟的實踐。長年的正統音樂訓練和計算機作曲實踐，使楊嘉輝對聲音之符號結構及其文化政治意涵別具心得。在楊的創作中，聽覺代表了隱藏在視覺背後的一種現實。他從意識形態的角度挖掘聲音和音樂的歷史意義，審視音樂作為權力工具時的作用。他的作品都將聲音作為一種思考工具，穿過日常及常識之面紗背後，挖掘關於聲音的種種政治性議題。

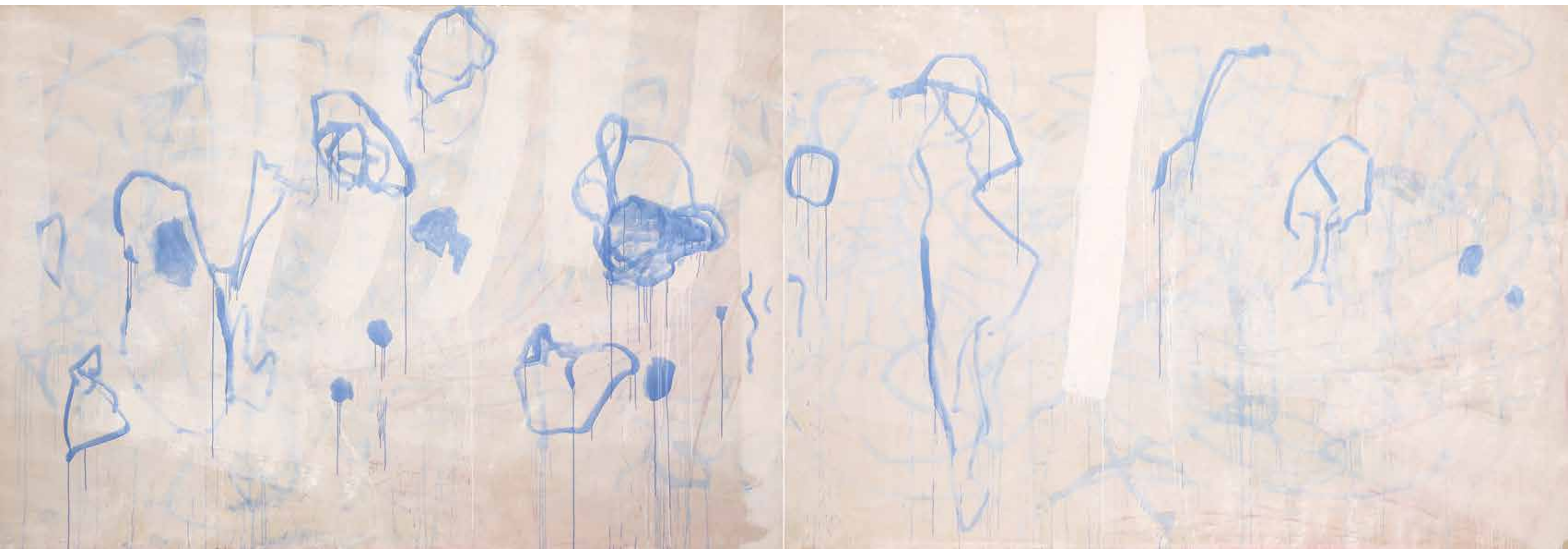
鄭洲 (b.1969) 1990年代初就讀於浙江美術學院（即今天的中國美術學院）版畫系，以繪畫記錄思維永不停息的流動，推敲自己對外界信息的接收及反饋，剖析內心幻想和隱秘慾望，一切幽秘的思維活動，皆以繪畫為途徑為出口。就風格而言，鄭洲的繪畫基本屬於表現主義的範疇，崇尚漫不經心、隨心所欲的感覺，排除透視，顏色大膽，線條狂亂，不受困於任何時間空間的邏輯，超越主觀和客觀的邊界，在一定程度上，可比意識流文學中對靈感、直覺和潛意識的表達，連綿、多變、跳躍。鄭洲畫畫可能就像常人頭腦裡面的聯翩浮想和綿綿思緒，意識流動永不停息，鄭洲只是快速地將其轉化成畫面。



Installation view
展覽現場



Installation view
展覽現場



Forcast Mask
拋棄面具
2017

Acrylic on canvas
布上丙烯
256 x 368 cm each, diptych
256 x 368 cm (每幅), 兩幅聯

Condo New York 2018
Condo 紐約 2018

Foxy Production 2 East Broadway, 200 New York, NY 10038, USA
狐福創作空間，東百老匯2號 200紐約，NY 10038，美國

29.06.18 - 27.07.18

Edouard Malingue Gallery (Hong Kong/Shanghai) presented two artists, Jeremy Everett (b. 1979, USA) and Zheng Zhou (b. 1969, China), who reflect the gallery's dedication to initiating pluralistic dialogue between East and West across multiple mediums.

Jeremy Everett creates works that exist as the fragment of a sentence – a lyrical exposé, released into the world with precise abandon. With an initial degree in Landscape Architecture, Everett traversed into the making of art by subsequently completing an MFA at the University of Toronto. A Colorado native, Everett was exposed for the formative parts of his early years to raw space. With inspirations such as Land Art masters Robert Smithson and Michael Heizer, Everett's work stems from a centre of intuition and subtly develops beyond process and creation; neither never fully created nor complete, its significance is in its evolving state.

Whether standing before 'Padded painting' (2018) and its textured dégradé of blue paint, or 'Light box exposure/rose' (2018) and its oscillatory fuschia to violet luminescence, the viewer shifts between fields of sight, the surface at once reflecting, luring and questioning your perception. Channeling a state of motion, 'In situ #8' (2013) presented the photograph of a person in shuffle, its presentation playing a role by being pinched loosely onto a larger simple wooden frame. Further evoking a state of precariousness, 'Kenny Paradise' (2017) was an installation featuring a potted palm wedged between a titled foldable stool and a wall. Ultimately, Everett's practice is about exploring mediums and reflecting fine balances that in turn demand your un-resisted vulnerability.

In contrast, Zheng Zhou is a painter of instinct, conveying onto canvas observations from the world, as ad hoc as they may be. His strokes, furtive yet decisive, depict an urgency – to grasp, to depict, to capture that mesmeric multitude of the cosmos, the 'phenomena' we, or more precisely he, is a witness to. Referencing 'I Ching' ("The Book of Changes"), Zheng channels the astronomical: the myriad of components that make up our universe.

Figures, crowds, animals, objects – the quotidian are the protagonists of Zheng's vision, except none are depicted quite as is. In 'Victor' (2014) a group grasps, with arms raised, at the torso of an upheld man, the effusiveness and excitement of the people emphasized by contouring and looping limbs. Conveying Zheng's interest in the cosmos, 'Pointing to the Moon' (2014) presented a character, leaning back, his body resting on a bed of green flames akin to a burning star in an anthropomorphic constellation. 'The Monkey King' (2014) captured the recurring animalistic motif, a giant primate hovering over a humanist figure, backed by silhouetted troops, whilst 'The Secrets of Communication' (2018) was a collage of imagery and figures, a composition of varying painterly techniques, protagonists and depths, offering various hints of figurative yet abstract voyeurism.

馬凌畫廊(香港/上海)很高興能夠在Condo紐約中推出兩位藝術家，傑里米·埃弗雷特(生於1979年，美國)和鄭洲(生於1969年，中國)，對兩位藝術家的挑選，體現了畫廊對促進東西方多元交流的推動。

傑里米·埃弗雷特的作品似於句子的片段 —— 一種抒情詩詞的篇章，以忘情但又精準的方式宣讀給全世界。由景觀建築改投藝術創作的埃弗雷特，在多倫多大學完成藝術碩士學位。在科羅拉多州土生土長的埃弗雷特，成長環境充滿了原生態空間，經常與孕育脈動的赤裸大地接觸。受大地藝術大師羅伯特·史密森 (Robert Smithson) 和邁克爾·海澤 (Michael Heizer)影響，他的作品微妙地從程序和創作演變為從直覺出發，作品從未完滿創作至完成，其意義只存在於美與凋零的轉換之間。

無論是站在 《墊畫》(2018年) 其暈染的藍色色調，或《曝光光箱/玫瑰》(2018年) 其由燈光照出的紫紅漸變的渲染，觀眾在視覺上產生移動的錯覺，反射性的表面，引誘和挑逗人的目光。引用動態的感官，《就地 #8》(2013) 照片中的人正在走動，其作品以簡陋又隨意的方式固定在木框上。《肯尼天堂》(2017) 喚起了一種緊繃的狀態，作品中一張折疊椅和牆壁之間鑲嵌了一個棕櫚樹盆栽。埃弗雷特的作品不僅研究不同的媒介，更試著尋找其中的平衡，反過來要求觀眾露出弱點。

相反的，鄭洲是一位依賴本能的畫家，他的筆觸閃躲又大膽，帶了一種迫切感 —— 去捕捉、去描繪這充滿情欲與奧秘的宇宙，這些我們人類與藝術家同時見證的一些現象。參考著 《易經》("The Book of Changes")，鄭洲引用天文學，評論構成我們宇宙的各種成分，以色彩和技巧模仿它的連綿、多變、及跳躍。

意象、人群、動物、及物體 —— 日常生活中的元素是鄭洲的主角，但沒有任何東西保有原樣。在《勝利者》(2014) 中，一群人撐起了主角的軀幹，他舉起手臂，畫中通過輪廓和扭曲的肢體強調了人們的熱情和興奮。鄭洲對宇宙的興趣在《指月》(2014) 裡呈現，一個身體靠在一張綠色火焰床，彷彿是天空中燃燒的星星。《猴山之王》(2014) 中有反覆出現的動物主題，一個巨型的猴子像幽靈立於臥倒的人像前，而《溝通的密碼》(2018) 似乎是一幅圖像和數字的拼貼，結合多變的繪畫技巧、人物和深度感，提供了各種各樣的隱喻性和偷窺的暗示。



Installation view
展覽現場



Installation view
展覽現場

Kiang Malingue Zheng Zhou

馬 凌 畫 廊

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適安街 10 號 | 灣仔 香港
Open: Tuesday-Saturday 12-6PM
and by appointment.

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Born 1969 in Zhejiang Province, China. Lives and works in Hangzhou, Zhejiang Province, China.

Education

1994 Print-making, China Academy of Art, Hangzhou
1990 Art High School, China Academy of Art, Hangzhou

Solo Exhibitions

2024
“Spanish Grilled Fish”, Kiang Malingue, Hong Kong

2020
“Belly”, Edouard Malingue Gallery, Shanghai, China

2018
“2014”, Edouard Malingue Gallery, Hong Kong, China
“The summer will pass”, CHAO Art Center, Beijing, China

2017
“Celestial Phenomena”, Edouard Malingue Gallery, Shanghai, China

Group Exhibitions

2021
“In the Labyrinth”, No.549 Shaanxi Road, Shanghai, China

2019
“From Where Comes Your Voice”, Tuscany, Florence, Italy
“Sans Soleil”, Edouard Malingue Gallery, Shanghai, China

2018
“Condo New York”, Foxy Production, New York, USA

Collections

White Rabbit Collection, Sydney, Australia
APSMUSEUM, Shanghai, China

K

M

鄭洲

1969年出生於浙江溫州，目前工作與生活於中國浙江杭州。

學歷

1994 畢業於中國美術學院版畫系
1990 畢業於中國美術學院附中

個展

2024
「西班牙烤魚」，馬凌畫廊，香港
2020
「肚子」，馬凌畫廊，上海，中國

2018
「2014」，馬凌畫廊，香港
「酷夏將過」，CHAO藝術中心，北京，中國

2017
「懸象」，馬凌畫廊，上海，中國

聯展

2021
「在迷宮裡」，陝西北路549號，上海，中國

2019
「From Where Comes Your Voice?」，托斯卡納，意大利
「沒有太陽」，馬凌畫廊, 上海，中國

2018
Condo 紐約，狐福創作空間，紐約，美國

收藏

白兔收藏，悉尼，澳大利亞
APSMUSEUM，上海，中國

K

M

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Hong Kong

50 Eldridge Street, New York,
NY 10002

Zheng Zhou | 鄭洲

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